

DIE REDEN GOTAMO BUDDHO'S AUS DER LÄNGEREN SAMLUNG
DĪGHANIKĀYO DES PĀLI KANONS, übersetzt von KARL
EUGEN NEUMANN. Erster Band. (München, 1907.)

Dr. Neumann, the indefatigable translator of Pāli texts, has added a new specimen to the considerable number of versions from the sacred books of the Buddhists which he has published before. He has translated this time the first part of the Dīghanikāya, commonly known under the name *Silakkhandhavagga*, and comprising the first thirteen suttas, the same portion which has been translated into English by T. W. Rhys Davids in 1899 ("Dialogues of the Buddha in Sacred Books of the Buddhists," edited by F. Max Müller, vol. ii).

In reviewing this book, I can repeat what I said ten years ago about Neumann's translation of the *Majjhima-nikāya* (this Journal, 1897, p. 133), viz., that the author has taken great trouble in rendering the ideas of the Pāli original as clearly as possible in a German dress, and that particularly with regard to the technical terms of Buddhist philosophy. But I must also repeat what I stated there about Neumann's valuation of the commentaries, especially of Buddhaghosa. Our translator is, in this respect, just the reverse of Rhys Davids. While the "Dialogues of the Buddha" are crowded with notes, especially in those passages which offer certain difficulties, as the first part of the *Brahmajālasutta* (see for instance p. 8, where we have only four lines of text and the rest of the page notes), Neumann leaves most of his pages without annotations. When he adds a few words at the bottom it is generally not in order to tell us why he disagrees from Buddhaghosa in the rendering of the passage in question, but to bring in some far-fetched comparison from the writings of Eckhart or from the sayings of Robert l'Orange. With regard to those who have translated the *Dīgha* before him, Neumann mentions their names in his preface (p. x), but in the text we find scarcely an allusion to them.

In the same preface he states that his translation might have been more polished and refined if he had not endeavoured to follow the Indian expression as close as possible. Now we shall examine some passages of the *Brahmajāla* with regard to this statement: p. 10, he translates *caṇḍālavanāsadhovanam* by 'Fiedel, Flöte, Trommel.' Rhys Davids (p. 9) renders this word 'acrobatic feats by Caṇḍālas,' and the translators of *Jāt.* iv, 390, give 'the art of sweeping in the Caṇḍāla breed.' I will not decide which of the two English translations is the better one, but certainly Neumann's rendering does not follow in any way the Indian expression. Our author has translated the *Brahmajālasutta* before in his "Buddhistische Anthologie" (Leiden, 1892), p. 67 ff., and there he renders the passage in question 'belustigen sich an den kunststücken der Caṇḍālas.' I see no reason why he has changed this correct rendering in the above-mentioned way.

The word immediately preceding *caṇḍālavanāsadhovanam* is *sobhanagarakam*.¹ Rhys Davids, following a suggestion of Weber, translates it by 'fairy scenes'; Neumann, in his "Buddhistische Anthologie," has 'unterhalten sich mit Courtisanen,' which seems preferable to Rhys Davids' translation if we compare the term *nagarasobhanī*, 'a courtesan' (Burnouf, "Lotus," p. 465). In the *Dīghanikāya*, however, he has adopted the reading of the Burmese MSS. *sobhanakam*, and translates this by 'Stegreifrede.' I have looked in vain in the dictionaries for an authority to support this rendering. In the same paragraph *vattakayuddham* is translated 'Kampf mit Peitschen,' while the rendering in the "Buddhistische Anthologie," viz. 'Wachtelkämpfe,' is the only correct one.

In § 17 Neumann reads *itthikatham surākatham* and translates 'über Weiber und Weine.' This is another instance to show that he cannot give up his European ideas and follow the Indian expression, as we have seen before

¹ Unfortunately these two words are missing in the parallel passage from the *Abhidharmakośavyākhyā* quoted by de la Vallée Poussin in the *J.R.A.S.* for 1906, p. 446.

with regard to his rendering of *caṇḍālavaniśadhovanam*. Talking about wine and women may be a very common thing in the fashionable society of gentlemen in Europe, but it is certainly not in India, and the worst is that he puts 'Weine' in the plural, just as if the different sorts of hock, claret, and champagne had been familiar to the Buddha and his community. The only correct reading is *sūrakathā*, 'tales about heroes'; and *sūkarakathā*, mentioned by Burnouf (Lotus, p. 467, note 5) as the reading of one MS., is another mistake for this same word.

In § 21 *mūsikāchinnam* is rendered 'Maulwurfslöcher,' and Neumann gives a long note about the mole as a prophetic animal. I see no reason to give up the translation 'Deutung des Nagens der Mäuse' adopted by him in his "Buddhistische Anthologie" and ascertained by the Maṅgalajātaka, No. 87.

We have spent a long time with the Brahmajālasutta, and will say a few words now about the concluding verses of the Kevaṭṭasutta (No. xi). The stanza *viññānam anidassanam anantaṃ sabbatopahaṃ* is rendered thus by Neumann :

'Bewusstsein wo entschwinden ist
vollkommen restlos abgethan.'

In the note he refers the reader to his translation of the Brahmanimantanikasutta in Majjhimanikāya, i, p. 513. In his edition of the text, p. 329, Trenckner has the reading *sabbatopabhaṃ*, but Neumann is right in preferring *sabbatopahaṃ*, and also his translation seems preferable to that which Rhys Davids has given in agreement with Buddhaghosa, viz. 'accessible from every side.'

I agree also with the notes on p. 305: *samatitthika* is the correct reading (= *samatirthika*), as we find it in the Burmese MSS., and the words addressed to the further bank should be printed, as Neumann suggests: *ehi pārāpāraṃ, ehi pārāpāraṃ ti*, 'come hither, O further bank, come to this side.' Cf. Suttanipāta, 1129.

E. MÜLLER.

Berne.

June, 1907.